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Catalogue No. 415

ART OBJECTS, BOOKS, COLOR PRINTS

No. 172. Hiroshige
Kiso Snow Gorge

An important group of
Thirty-Two Fine Old
VIOLINS
Works of the Old Masters only
in playing condition, from
PRIVATE COLLECTORS.

JAPANESE PRINTS
Mainly the Collection of the Late
GEORGE LEONARD
Northhampton. Mass.

Americana
American Indian Material
Japanese Swords, Daggers,
Sword-guards, Netsukes, Inro.

Unrestricted Public Sale

Tuesday Afternoon,
May 7th, 1940, at 2 P. M.

PUBLIC EXHIBITION: 9 TO 6 P. M.
Friday, Saturday, Monday, May 3, 4, 6. 1940
Walter S. Scott, *Auctioneer*

J. C. MORGENTHAU & CO., Inc.
1 West 47th Street, New York
Telephone: Bryant 9-6956

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the catalogue, unless otherwise mentioned; each sale is a separate and distinct transaction.
2. The highest bidder shall be declared the buyer; in case of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.
3. This sale is unrestricted and without reserve.
4. Buyers shall give their names and addresses and shall make such cash payments on account as may be required, in default of which the lots purchased will be immediately resold.
5. Title passes upon the fall of the *auctioneer's hammer,* and *thereafter the property is at the buyer's risk,* and neither the owner nor the company is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
6. GOODS BOUGHT SHALL BE REMOVED BEFORE THE CLOSE OF BUSINESS ON THE DAY FOLLOWING THE SALE. If not so removed, they will be held at the risk of the buyer and this company will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale.*
7. TERMS CASH. If accounts are not paid within one day following the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such resale at his option.
8. This company has exercised great care to catalogue each and every lot correctly. We endeavor both in the Catalogue and at the actual time of the sale to point out any error, defect or imperfection but guarantee is not made either by the owner or the company of the correctness of the description, genuineness, authenticity or condition of any lot. *All goods are sold "as is" without recourse and are not subject to return; all books, etc., in groups of two or more offered in one lot sold not subject to return.*
9. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at $2.00 each after the sale.

The New Gallery of

J. C. MORGENTHAU & CO., INC.

No. 1 WEST 47TH ST., NEW YORK CITY, (3rd Floor)

Telephone BRyant 9-6956 Sale Conducted by Walter S. Scott

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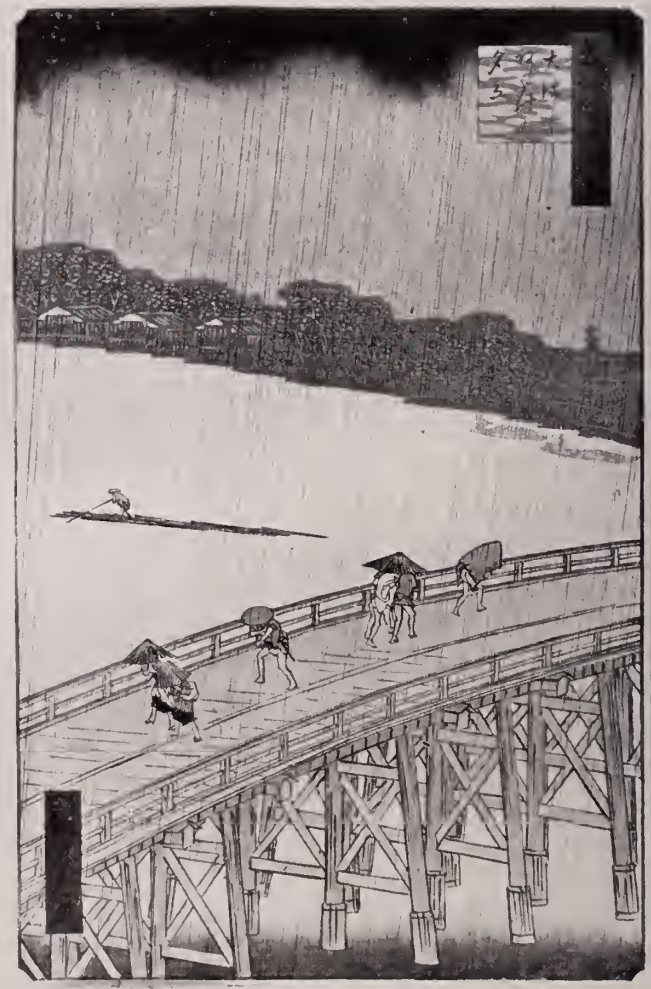

No. 173: Hiroshige
Ohashi; Rain on the Bridge

Preliminary Note

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In offering the various groups of Art Objects and Books which comprise this sale, we call particular attention to:

(1) **Thirty-two Violins.** (Nos. 53-84). **All in playing condition.** A group which embraces works of the Masters only. They are offered by Private Collectors, one of whom for more than twenty-five years has specialized in violins of tonal merit.

They have been listed by Experts (not mere guessers); as Experts have found them and believe them to be. **They are not guaranteed, and therefore no dispute can arise as an aftermath of the sale.** The violins will stand on their merits; they will bear all honest criticism, and the sale offers opportunities to acquire fine old instruments, such as may not occur again at the present depression prices.

They include makers from Italy: "Cremona-Amati," as Haweis has written, "there is melody in the very words"; Nicolo Amati, the star of that great family; Stradivarius, perhaps the greatest of them all, whose name is known all over the civilized world; Joseph Guadnagnini; "Guarnerius del Gesu," the "Prince of Violin Makers"; the Brothers Gagliano; the Brothers Amati; and the English Samuel Gylkes, 1815; the French Lupot, Vuillaume, and Panormo of Paris, 1791.

(2) The Color-Prints of the late George Leonard, of Northampton, Mass., a connoisseur of many years' standing.

Here will be offered Hiroshige's kakemono "River Gorge in Snow"; a very fine "Kambara Evening Snow"; a Kyonaga Triptych, Harunobu's "Girls Gathering Iris," etc.

(3) The Contents will show varied interests:

Netsukes, Swords and Sword-Guards (Nos. 85, etc.); Stencils (154-159); Ivory; Fine English Chair in the style of Chippendale (150); a slim young girl in Chinese ivory (134); an ancient Egyptian pottery figure of a Woman (130); a Cyprian glass tear-bottle dating to the Birth of Christ (129); a handsome pair of Small European Bronzes (139).

The Art Library, with outstanding items, as a First Edition of Conder's "Landscape Gardening in Japan" (15); Hokusai's "100 Views of Fuji," First edition (18); Holme's "English Water-Colour," complete in 8 parts (8); Children's Books (23-25); Gaine's N. Y. Almanac, 1792 (19); Whaling Prints (28); Print by Currier & Ives (30); Etchings by Haden (32-34); and one by Whistler (35); American Indian Bead Work (41); very early Indian Stone Hammers (38, 39); Arrow-Heads (43), etc.; A Fossil Mastodon Tooth (51); Gem Stones and Hard Stones (44); Confederate Money, including note on the "Fifteen Million Loan," Richmond, 1861; Trade Certificates, etc. (21)

Mrs. Edward Turnbull

VARIOUS DIVISIONS OF CATALOGUE NO. 415: VIOLINS, OBJECTS OF ART, BOOKS

	Numbers
Books, etc.	1- 27
Books; Americana	19- 27
Prints: do., Etchings, etc.	28- 35
American Indian, Minerals, etc.	36- 52
Violins	53- 84
Japanese Swords and Daggers, etc.	85- 98
Sword-Guards	99-105
Netsukes	106-112
Snuff-Bottles, Inro, etc.	113-121
Chinese Paintings on Rice-Paper	122-123
Pottery, Ancient Glass, etc.	124-133
Chinese Bronze, Ivory, European Bronze, etc.	134-140
English Hall Chair, Radio, Clock, etc.	141-152
Japanese Paintings	153-154
Stencils	155-159
Japanese Color Prints	160-254
Americana Items	255

CATALOGUE

NOTE: All lots of two or more pieces sold not subject to return.

The Japanese Prints mainly from the collection of the Late George Leonard.

The Violins from Private Collections, listed by experts. They are not guaranteed.

The violins will stand on their own merits and are sold not subject to return (Nos. 53-84).

ART LIBRARY

Outstanding books: Conder's "Landscape Gardening"; Hokusai's "100 Views"; Binyon, Stewart, Strange, Frank Lloyd Wright Sale Catalogue, priced; etc.

1 ALLEGORIES AND EMBLEMS. (Gerlach) Text by A. Ilg. Original designs by . . . Modern Artists; reproductions of old Trade Arms; designs for modern ones in the Renaissance style. 315 folio plates. 2 vols., folio, complete with all the plates, unbound in folio covers (which show handling). Vienna, 1882.

2 ANGELS IN ART: SAINTS IN ART, 1898, 1899 (Clement); Whatman's "Emblems of the Saints," 1897; Day's "Stained Glass"; History of Sepulchral Cross-Slabs (of the early centuries), (Styan); Calendar of the Prayer-Book, illustrated.(6)

All illustrated, and all useful reference books.

3 CRANE'S (WALTER) "LINE AND FORM," 1901; Perspective (Lubschez); Mural Painting (Crowninshield); Ruskin on Sculpture; Van Dyke's "How to Judge a Picture"; Hatton's Perspective for Art Students, etc.; Holme's Roy. Inst. of Painters, in Water-Color, 4to; mainly illustrated. (10)

4 DECORATION: "Fantasies Decoratives" (Habert Dys), 12 parts in wrappers in portfolio (a few plates missing), folio; "Home Building and Decoration" (Brown), 4to, with some plates in color; Studio Year Books for 1906, 1908, 1909; Lecture Tips on Decoration; "Vorlagen fur Tapezirer und Decorateure" (Prignot), 53 sheets in two folio portfolios; Renaissance, Regency patterns, etc. (8)

5 ARCHITECTURE: Hamlin's History of Architecture, 1900; Handbook of Ornament (Meter); Bragdon's "Primer of Higher Space" and his Essays on Architecture; and "Projective Ornament"; Billings' "Power of Form"; "Modern Perspective," complete in 30 plates loose in portfolio; 14 loose plates; "French Architecture and Ornament," by E. Rouyer, 4to, some plates printed in blue; Wey's "Rome," in Morocco gilt, 4to, etc. (10)

6 COSTUME; FURNITURE; PORCELAIN; DYEING: **Ancient Greek Female Costume** (J. Moyr Smith), London, 1882; Practical Book of Period Furniture (Eberlein), 371 pp., 1914; Partridge on "Dying Woollen, Cotton and Silk," **with recipes, N. Y., 1834, very scarce and includes "Sulphuring Woollens"**; "Marks on Pottery and Porcelain" (Hooper); and portfolio, 8vo, with 29 plates of Copenhagen "Kongelige Porcelainsfabrik." (5)

7 DISTINGUISHED WOMEN WRITERS: (Moore), 1934; "Women in 18th Century America (Benson), N. Y., 1935; **"Color Music for Children,"** 1912; Day's "Alphabets Old and New" (of ornamental design), 1899; Kip's Catacombs of Rome; "Literary Criticism"; **"How to Make Linoleum Blocks"**; "The Holiday," a play (Theatre Arts Magazine); Print Collector's Quarterly, **Vol. 1, Nos. 2, 3, 4, 5.** (13)

8 HOLME (CHARLES). English Water-Colour. Introduction by Frederick Wedmore. Complete in 8 parts in the original portfolio. Folio, N. Y., 1902. "Studio Library." **Fine Copy: with all the color plates after Cox, Prout, Stanfield, Rowlandson, and many others, on mats suitable for framing, and "by an expensive special process . . . the nearest facsimile ever obtained."** With biographical sketches and many portraits of the artists represented.

9 ILLUSTRATED BOOKS, MISCELLANEA, Large Parcel: "Romance and Wonder," **44 illustrations after Burne-Jones,** 4to, N. Y., 1902; Rousselet's "India," with maps and over 300 illustrations; 20 illus. to the "Last Days of Pompeii," in folio, portfolio; 4 of the German portfolios, 4to, of nudes, Aphrodite, Al Fresco, Metamorphosen, Goldene Zeitalter; Indians of the S.W.; African Negro Art (de Zayas), 1916; Cranmer-Byng's "Vision of Asia" (1934); "Reading Character at Sight"; "Leopold Shakespeare"; Paine's "Age of Reason"; "Yogi Philosophy"; "Internal Secretions," 1922; etc.

10 MINIATURES; FANS; LACE: Williamson's "How to Identify Miniatures," London, 1905; Davenport's "Miniatures, Ancient and Modern"; "The Fan Book" (Percival), 1921; "Embroidery and Lace, Their Manufacture and History" (Lefebure), London, 1889. **All illustrated.** (4)

11 SMITH (H. J.). Illustrated Symbols and Emblems of the Jewish, Early Christian, Greek, Latin, and Modern Churches. **Illustrated.** 4to, cloth, 224 pp., uncut, index. Phila., 1900.

Valuable work on Symbolism, **over 350 illustrated,** identifying emblems often seen and not always understood.

No. 18: Hokusai. 100 Views of Fuji

12 JAPAN: Hepburn's Jap.-Eng. and Eng.-Jap. Dictionary, 1888; "Anglo-Japanese Conversation," Tokyo, 1899; Map of Tokyo, 1908; "Colloquial Japanese Grammar," 1906; 14 vols. in Japanese, including crests, etc. (18)

13 COLOR PRINTS OF JAPAN AND HOKUSAI: (Strange), 12mo, 1906; Japanese Art, by S. Hartmann (50 pp. on Print-Artists); Ponting's "Japanese Studies," plates by Ogawa, Yokohama, 1906; "Surface Japan," with color plates by Don Seitz, presentation copy, 1911; Blacker's "A, B, C of Japanese Art," profusely illustrated. (6)

14 LAFCADIO HEARN (Bisland), "Japanese Letters," 1910; "Ideals of the East" (Okakura), 1905; Japanese Girls and Women (Bacon), (1902); An Introductory Course in Japanese (MacCauley), Yokohama, 1896; Murray's Hand-Book, 1907, 30 maps, etc. (5)

15 CONDER (JOSIAH). FIRST EDITION.
Landscape Gardening in Japan. Illustrated. Scarce. 4to, decorative cloth, Tokyo, 1893.
The 37 plates and 55 text-cuts, combined with a good index in an unusually good copy of a rare item. **Books published in English in Japan before 1900 are seldom offered.**

16 JAPAN MAGAZINE (a monthly). 17 pieces. November, 1910, to December, 1911, complete, and three numbers for Feb., March and Oct., 1912. A rare periodical published in Tokyo, edited by Kathryn Rucker. With timely articles, well illustrated, on Proverbs, Superstitions, Folk-Lore, including the "47 Ronins," etc., including a few duplicates. (22 pieces.)

17 SALE CATALOGUE, PRICED: Frank Lloyd Wright, 1927. Japanese color prints, 346 lots, priced, illustrated. Sq. 8vo, Anderson Galleries, Jan. 6, 7, 1927. Scarce.
The Prints of the Noted Architect.

18 HOKUSAI: BOOK: "100 Views of Fuji." 3 vols. Complete. "Fugaku Hyakkei." Set of 3 vols. (vol. 2 lacks front cover). Printed in fine register in warm grey tones and black. Dated 1834. "The Publisher Yeirakuya, the engraver Yegawa Sentaro." The introduction is one of the great pieces of literature: here Hokusai compares himself with Fuji:

"All solitary like the lonely mountain. . . .
So beautiful is the Mighty Mountain,
Like silver in winter for snow,
In moonlight filled with white beauty,
And sometimes steep and dangerous.
Hokusai's soul is in this book to show these views of the Sacred Mountain."

Plates to be noted are "Birth of Fuji," "Solitude," "Fuji Mirrored in the Rice Marshes," "Hokusai Painting Fuji." With a volume of the Mangwa landscapes in wind, snow and rain, etc. (Vol. 7?) in pale rose and grey. (4 vols.)

(Illustrated)

19 AMERICANA: **ALMANACS: Gaine's N. Y. Pocket Almanac, 1792, 1796.** 32mo. (*2*) **Webster's Calendar, or the Albany Almanac,** 1847; 1851-2-3-9; Evening Journal Almanac for 1871. (8 pcs.)

The 1792 Hugh Gaine Almanac is apparently complete, as it is in the original quaintly colored limp boards; that for 1796 is "sold as exhibited," with title page, the final page being the 3rd page of list of cost of shipments via American or Foreign vessels. Both are interleaved with blank pages, and both are time-browned.

20 ——— CARDS; PHOTOGRAPHS:
23 miniature oval photographs of famous Americans (bust length); Tom Thumb (6); Cabinet of Lillian Russell; Cards (4) Grant Ceremonies, 1890; for McClellan, Blair for V.-P., H. Seymour for Pres.; Invitation to meet Gov. Hoffmann; Prohibition Ballots. **14 silk colored badges, 1873-1885,** including Mourning for Grant, with medal; for W. H. Seward, 1873; Washington Centennial, 1883; Oriskany Centennial, 1877; Post 63, G. A. R., 1876, etc. (51 pcs.)

21 ——— CONFEDERATE BILLS, TRADE CERTIFICATES, ETC.: Confederate Bills (14), from 50c to $50, $100 and $500; Mechanics & Farmers, Albany, May, 1815, **bill for $2;** Trade Certificates (33) by N. Y. Engravers, 1837, "Sold by Baker, 3 Wall St.," "Sold by J. Neale, 6 John St."; Ala. Ins. Co. note for Ten Cents, **1862;** 50c., Pensacola, Fla., **1861;** $1, N. Carolina, **1862;** S. Carolina, 1863, for 15c. and 25c.; Petersburg, Va., 25c., **1861** (worn); **Treasury Dept., C. S. A.,** Richmond, Va., 1861, treasury note for $20 on the "Fifteen Million Loan." (55 pcs.)

22 ——— NEWSPAPER: 1814. **"War of 1812"** news.
"The Military Monitor and American Register," Vol. 2, No. 27, Whole No. 79, Saturday, Feb. 26, 1814. "Pub. every Saturday by **Joseph Desnoues,** 7 Murray-Street, N. Y." 8pp, 4to, good condition.

23 ——— CHILDREN'S BOOKS: **"Gulliver's Travels," N. Y., 1829. Two woodcuts by Alex. Anderson.** 12mo, in the original old pink boards, with label (rubbed), many leaves uncut.

An extremely good copy for the time. Published by S. & D. A. Forbes, 455 Broadway.

24 ——— The same: **"Adventures of Robinson Crusoe and Gulliver's Travels."** Complete in one volume. Woodcuts by Dinwiddie, some with crude color. 12mo, original pictorial boards, back worn, pp. 35 (Crusoe) and 36 (Gulliver); N. Y., by J. Slater, 42 Division St., N. Y.

25 ——— CHILDREN'S BOOKS AND PAMPHLETS. 8 pieces. "Book of Domestic Animals," 64mo, original blue covers, 8pp., **illus.**, New Haven, S. Babcock, 1840; "**Fighting,**" illus., 32mo, 8pp., Phila., n. d. (date in ink, 1859); "12 Months of the Year," **with picture for each month**, adapted to Northern Latitudes. 16mo, 15pp., N. Y., Amer. Tract Society, n. d. (pencilled date 1842); "Guide to Heaven," pub. by Oliver D. Cook, Hartford, 1815, worn, incl. the last page (woodcut), no covers; Dr. Johnson's "**History of Rasselas,**" N. Y., 1841, D. Appleton & Co., 24mo, cloth; "Child's Own Book," London, 1843, thick 12mo, poor condition; **Munsell reprint, 1875, of New Eng. Primer, 1777**; Hartford, Conn., 1843, reprint of the same. (9)

With an old vellum "Black Letter" "Epistelen ende Euangelien," pp. 3-94 (no title), pp. 31-2, 65-6 missing, **but interesting for the 12 early German woodcuts. Dates in ink, 1732 and 1734.**

26 ——— PAMPHLETS: N. Y. INTEREST, Mainly Albany, etc. "The Home of Cooper and the Haunts of Leatherstocking." By Barry Gray, 8vo. **original wrappers**, 38pp., illustrated with engraved portrait of Cooper and Cooperstown, 1840; July 4, 1865, 89th Anniv. Amer. Independence, Albany, 4pp., pencilled. "**Taken from Gen. Grant's Table,**" **W. W. C**(rannell); Carrier's address for Albany Evening Journal, 1883,(by Eliz. Crannell); Similar celebration by the "Iota Phi" at Indian's Ladder, 1869, 4pp., amusingly illustrated with humorous woodcuts; Broadside "**The Press,**" Weed, Parsons & Co., 1858; Data on Dana Nat. Hist. Soc., 1883, etc.; 2 portraits; Prohibition broadside; Springfield Rep. facsimile in miniature of 1878, **and rare early litho. of first train, "Evelina Gray," floating in front with doves and garlands.** (11)

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27 ANCIENT WOODCUTS: **BROADSIDES. Folio. With text.** (1) "Cat's Castle Besieged by the Rats." Contemporary coloring and undoubtedly a historical Cartoon, "Printed and sold at No. 4 Aldermary Church-Yard, Bow-Lane, London." With four 6-line verses continuing the text in the woodcut:

"Maister Tybert Prints of Cattes
Nigro-winsell, Prince of Ratts,
My Command is to you All
To kill the Rats both great & small," etc.

(2) "Shone-Ap-Morgan, Shentleman of Wales, his Journey to London to take possession of his Father's Estate." Well drawn, he rides on a large, shaggy goat, smiling Sun overhead. With the Funeral Sermon (at sides and bottom) preach'd by the Parson in Clangothan in Wales on his Father's death." (2)

28 WHALING PRINTS (TWO). Lithographs in blue tones. "North Sea Whale Fishery"; "South Sea Whale Fishery." Pub. by **J. Baillie, 87th St. near 3'd Ave., N. Y.** Sm. obl. golio. Fruitwood frames. (2)

Fully rigged ships of the period, and lively scenes, with spouting whales.

29 COACHING PRINTS (TWO). **Colored lithographs. 4to. "Too Late for the Train"; "In a Storm."** Pub. by A. Park, London. Polished wood frames. (2)

30 CURRIER & IVES. Colored lithograph. Obl. sm. folio. "The Wreck of the Atlantic," pub. in 1873, with address, 115 Nassau St., N. Y.

31 TWO PRINTS IN THE CURRIER MANNER.
"The Old Farm House," Winter. Colored lithograph by T. Kelly, 1874. Couple in a red sleigh in the foreground. "New York from Governor's Island," 1816, taken from Valentine's Manual, 1860, lithograph nicely colored. (2)

32 HADEN (SIR F. SEYMOUR). Egham Lock. 1886.
Painter etching. Signed on the plate.

33 ———. Two Painter-etchings:
Kidwelly Castle; Werington, 1862 (title and signature on the plate). (2)

34 ———. TWO PAINTER ETCHINGS.
Grim Spain, by Haden, 1877 (signed on the plate); Bologne initialled H. P. B.) (2)

35 WHISTLER ETCHING.
"Little Putney," signed with the "butterfly" etched on the plate. Slight defect at right centre.

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36 AMERICAN INDIAN PIECES: INDIAN PIPE. Clay pipe, 3-foot handle. Adorned with braided horse-tail, crude bead string wrapping; turkey feather, horse-hair brushes, handle with 12-inch wrapping in braided raffia, red, grey and yellow.

37 TWO INDIAN BOWS: 6 STEEL-TIPPED ARROWS.
L. 38 inches, 40 inches (arrows 26 inches). Bow, painted in red and black, wrapped ends, no bow-string; Bow, stained red, ornamented with wrapped yellow and purple raffia, the ends and centre with raw-hide; has raw-hide string. The arrows stained and feathered. (8 pieces.)

38 TWO STONE WAR HAMMERS, 24-inch handles.
Round head (flint)—**size of baseball**—mounted on the handle, strapped and covered with raw-hide, fitted and stitched with marvellous precision, and stained red. **The head seen in an almost perfect round**; Double-pointed head (flint), in perfect modelling, the handle mounted and strapped with raw-hide, in blind stitching of remarkable quality. (2 pcs.)

39 TWO PARADE INDIAN HAMMERS. L. 18 inches.
Fiji "Turkey-head" hammer from a root, the burl slightly shaped to form the beak, with the natural wood forming close wattles, eyes, handle, etc., **a very interesting piece**; **"Double-horn head"** hammer, fitted to the 24-inch handle with raw-hide, the handle finished in braided horse-hair, and bead-work. (2 pieces.)

The latter probably for parade or dance purposes, but could be quite dangerous, as the small pointed horns could be used to split the skull of an enemy.

40 INDIAN RELICS, MISCELLANEOUS: Shells, Coral, Indian paint Stone; **Archaic Clay fish-head**; a few arrow-heads; **chopsticks**; So. American Indian small wood of girl with fruit (interesting); Himatite (Indian paint stone). (A parcel.)

41 **AMERICAN INDIAN BEAD WORK (3 pcs.):**
Horse-tail, sorrel, mounted into a 6-inch beaded strap; Stone-hammer, mounted in raw-hide sewn with strips of colored beads; the short handle (broken away) mounted in beads and horse-hair dangles; **Beaded band, 1½ inches x 66 inches, white with colored (32) diamond designs, regularly spaced, in seven different colors, spear-head shaped ends, fringed (some fringe missing).** (3)

42 MISCELLANEOUS AMERICAN, ETC. Teeth, Tusks, etc. Military insignia and buttons, various countries; brass, silver, enamel, etc., sleeve-straps, etc. (nearly 50 pcs.); Buffalo Horn; Pear-wood pipe; Box of curious seed. A large parcel.

43 COLLECTION OF INDIAN ARROW HEADS; Stone hammer; Chisel; Grooved hammer-head; Stone chisel (Lake Co., Ohio); five large flint arrow-heads; 2 pcs. of **Obsidian**; **31 arrow- and spear-heads, including quartzite from Ohio, Nevada**, Missouri; Jasper from Illinois; **Bird-arrow point from Oregon**; Jasper knife from Georgia; Chalcedony from Nevada, etc. (41 pcs.)

Mineral Specimens: Continued

44 GEM STONES; HARD STONES; Gold-Bearing Ore, etc.: Fire Opal in Matrix; Black and white opals **(Nevada)**; Garnet Crystal (green); Garnet in Horneblende **(Burton's Mine, Adirondacks, N. Y.)**; Garnets in Quartz (New Rochelle, N. Y.); Bloodstone from Cambay, **India**; Chalcedony; Turquoise Matrix from New Mexico; Tourmaline (Conn.) and Black Tourmaline, in Quartz, and the gem Crystal **(Calif.)**; **Malachite** from Maine, Mexico and Lake Superior; Amethyst Quartz, Jasper from Utah; Onyx, Cat's Eye, Various Agate, Pyrites, Gold Ore Concentrate, from Calif. and Va., etc. (In 51 small boxes.)

45 QUARTZ, COAL, COPPER, IRON, ETC.: Tungsten Ore from Nevada; Illium (corrosive proof); **Magnetic Crystals**; Fused quartz from sand, from Rock Crystal; Free Gold in Quartz (Canada); Selestite Crystal; Microlites in Albite and Quartz; **Rose Quartz** (Bedford, N. Y.), good block; Hematite (Iron Ore), Lake Superior; Quartz Geode (large) from Iowa; Galena in Quartz (lead ore); Horneblende in Quartz; Alabaster; Quartz Crystal, with **pink, green and black Tourmaline**; **Quartzite pebble (polished).** (52 boxes.)

46 ASBESTOS; MICA; VOLCANIC; METEORIC; **SPARS:** Volcanic Tufa; **Mica** from Brown Mines, Canada; Muscovite Mica (Penn.); Asbestos from Quebec; Amianthus Asbestos; **Crocidolite (So. Africa)**; Siderite Horneblende (Idaho); Siderite (Iron meteoric); Amphibole Asbestos (N. Car.); Chrysocolla **(India)**; Cinnabar in Limestone; **Various marbles, including "Verde Antique** (Italy); Trevelli and Brescia; Ferro-Vanadium and Molybdenum; **Ferro-Tungsten** (used to strengthen steel); Soapstone (?) from Spanish Honduras; Green Leverrierite silicate, **very rare**; **Sulphur and Calcite (Sicily)**; **Various spars, "Satinspar," "Orthoclase," "Pegmatite"**; **German and So. African Spars, "Feldspar" "Iceland Spar"**; etc. (55 boxes, etc.)

47 AGATE, TALC, ETC. Large Block of Talc, 6, 4 x 4 (irregular); Slab of Agate, **beautifully marked, 6½ x 4½, polished**; polished yellow agate, 4 x 3; Lyngseidet (erosion) from Lapland; etc. (5)

48 CALIFORNIA, VIRGINIA, CANADA, MAINE: Colemanite; Wolframite; Ulexite; Dumorterite; Beryl; Andalusite (3 pcs.), **from California**; Calcite; Microlite; Allanite; Amazon Stone; "Fairy stones," or Staurolite twinned crystals in matrix; Moonstone oligoclase; Iron pyrites (Vaucluse Mine, 3 pcs.); rutite (after removal of ulmetite) from **Virginia**; Black Samarskite in Pyrite; Molybdenite; Cyrtolite (radioactive); Gypsum and Anhydrite; Samarskite, Zircon, Thorite and Ellsworthite in Calcite from the Macdonald Quarry; Calcip-Samarskite from **Canada**; Hornstone, red granite, Sphalerite (Zinc ore), and Talc from **Maine**; and Calcite, Talc, rasorite (natural borax), etc. 42 various.

49 COLORADO, NEVADA, NEW YORK, NEW JERSEY, MEXICO, TEXAS, ETC.: Magnetite; Pudding Stone (N. H.); Kyanite, Cuprite, Molybdenite in quartz and granite; Wolframite in quartz (tungsten ore); Chromite; Amazonite; Hibnerite; Dumortierite; Italocolumnite. (31 pcs.)

50 MAINE SPECIMENS: A large Parcel.
Hornstone; Pottery (ancient) fragments;
Unfinished or broken ancient stone Implements.
Interesting lot from Holbrook, Hog, Butter and Pond Islands, etc.

51 FOSSILS: **MASTODON TOOTH**, 4¾ x 3 x 1¼.
From Phosphate Beds in Bartow, Florida.
Found December, 1923, by Dr. M. Toch. VERY SCARCE.

52 ——— Fossils, Silicified Wood, etc.
Fossil crabs, large and small, teeth; Ammonite Fossil in Limestone; fossil shark's tooth; Spirifer Fossil (Germany); fossil leaves **(really wonderful)**; Spirifera Fossils from Penobscot Bay, Maine; Carboniferous fossils (5 specimens) from Monterey, Tenn.; etc. (27)

VIOLINS

Fine Old Violins, in Playing Condition. A collection that embraces the works of the Old Masters only. Offered by private collectors, one of whom for nearly thirty years has specialized on violins of tonal merit. No cases, unless so stated.

53 FRANCESCO RUGGIERI: Maker: 1668-1700. (Cremona)
A splendid instrument by this great Italian maker.
Golden brown varnish.
This and following lots, Nos. 53 to 84, are listed as experts have found them and believed them to be; they are listed by experts and not mere guessers. They are not guaranteed as listed, and therefore there can be no dispute as an aftermath of the sale. The Violins will stand on their own merits and will bear all honest criticism.

54 JEAN BAPTISTE VUILLAUME, Paris: 1871.
A handsome instrument; golden reddish varnish.
He was influenced by the Cremona violins and had undoubted genius as a worker.

55 GIOVANNI PAOLI MAGGINI, 1581-1632.
A celebrated maker; his work considered important.
This fine old fiddle used for Church Solo work exclusively for a long time.
Very little is known of him and but few of his Violins survive.

56 LAURENTIUS (OR LORENZO) GUADAGNINNI: Maker. Fl. 1690.
A Pupil of Antonio Stradivarius, at Cremona.
A fine old Solo violin. Golden brown varnish.
"His violins without exception of fine tone quality."

57 NICOLO AMATI: Maker: 1596-1684. "The Star of the Amati Family."
A beautiful instrument of wonderful tone, **in the original condition.** The "narrow-waist" type. Golden brown varnish.
Nicolo Amati was the most distinguished of a family of Violin makers. "Amati-Cremona," as Haweis says, "There is melody in the very syllables."

58 JOSEPH GUARNERIUS "DEL GESU": Maker. Period 1730. 1698-1744. **(Cremona)**
"The Prince of Violin Makers": the greatest in a great family.
The back of Sycamore, cut on the slab; the Obverse cut from the Pine Log, containing the black shades, and **widely known as Joseph's best.**
Neck and scroll, though not original, match nicely.
The Tone is glorious.
Golden brown varnish.

59 UNIDENTIFIED. Perhaps a Carlo Landolfy.
Fine old brown violin.

60 SANTO (SERAPHINO): Maker. 1675-1730.
A Venetian violin-maker, pupil of Stradivarius.
A splendid violin in golden brown varnish.

61 ANTONIUS STRADIVARIUS: Maker. 1644-1717.
Worked at Cremona; started for himself in 1667. Conceded "the Greatest Master."
Handsome back, but obverse shows considerable repair. Heavy golden brown varnish.
This violin can "speak for itself".

62 NICOLAS LUPOT: Maker. Paris, 1758-1824.
One of the prize instruments of this Master, it tells the story in black letters. A portrait of Napoleon on the back. Golden varnish.
Lupot was a disciple of Cremona, and the greatest of the family in the golden age of French Violin Makers.
"Every year increasing in value."—Haweis.

63 JANUARIUS GAGLIANO: Maker. Naples, 1750.
One of his large models; a nice old violin.
Golden varnish.

64 VINCENT PANORMO: Maker. Paris, 1791.
A favorite maker known as "Old Panormo;" his violins show Stradivarius influence.

A Beauty in a dark golden brown varnish.

65 LORENZO OR LAURENTIUS STORIONI: Maker. 18th Century.
One of the last of the old Italian School.
A Fiddle of great merit, well covered by good varnish, but not handsome in color. **Dated 1799.**

66 JANUARIUS GAGLIANO: Maker. Naples, 1750.
A splendid instrument by a great master.
Worm-holes will be noted in the back and ribs, **but when the Old Masters had superior maple, they used it regardless of such defects.**

67 CARLO BERGONZI: Maker. D. 1747.
The best pupil of Antonius Stradivarius, **and his violins are even rarer than those of his great Master.**
This violin is in fine condition; its tone must speak for itself; it carries a heavy coat of dark golden, brown varnish.

68 HIERONYMUS AMATI: Maker. Period, 1640.
The son of Andreas Amati.
A Glorious old fiddle: It was played for more than three years by a widely known international Solo-Player. It was played at Monte Carlo in 1931, and the Artist called it "Old Darling."
All particulars will be given the purchaser.

69 MATHIAS ALBANUS: Maker. Fl. 1640-1650.
His violins rival the Amati in tone.
Fine original condition, in dark reddish brown varnish.

70 RAFFAELLE AND ANTONIO GAGLIANO: Makers. 1859.
A beautiful instrument; played in a St. Petersburg Russian Orchestra.
Covered with golden brown varnish.
Full particulars will be given the purchaser.

71 ANDREAS AMATI: Maker. 1530-1611.
The founder of the great Amati family of violin-makers.
A glorious example of the work of this Great Master.
Brownish red varnish.

72 SAMUEL GILKES: MAKER. London, 1815 (1787-1827).
With the original label. Shows Amati influence.
Length 23 3/8.
Length of body, 13 13/16. With case.
Tone quality excellent. Finish from golden amber to light ruby, soft as velvet to the touch.

The work of Samuel Gilkes has always been greatly appreciated by the best judges; there is not a great deal of it (he died young, aged 40), but he is accounted in England one of the best Violin makers. He worked with William Forster, "Old Forster," the greatest violin maker in a family of violin-makers, and one of the greatest of all the British makers.

The Italian influence is shown in this violin by the gradual and almost imperceptible diminution from the scallop down to the first turn opposite the throat, just as in the best old Italian Masters.

73 JOSEPH GUARNERIUS "DEL GESU:" Maker. 1698-1744.
"A Prince of Violin Makers;" the greatest of the Family.
A very early example: The wood is heavy and plain; the back is of Sycamore.

74 GAETANO GUADAGNINI: Maker. Turin, 1750.
A Superb example of this great Maker.
Beautiful golden brown varnish.

75 HIERONYMUS AND ANTONIUS AMATI: Makers. 1617.
The sons of Andreas Amati; their violins produced jointly are considered the best.
This remarkable violin: A solo instrument of the first class carries the original tag. Known as the Ford Amati.
Golden red varnish, mottled from wear.

76 ALLESANDRO GAGLIANO: Maker. Naples, 1640-1720.
A beautiful specimen by a great Master. He became a violin maker by accident; having killed a man in a duel in Naples, he fled to Cremona and worked with Stradivarius.
Finished in pale golden brown varnish.

77 JOSEPH GUADAGNINI: Maker. 1736-1805.
A remarkable violin of the "slender-model" type; the owner has receipted bill showing it was sold in 1914 for $700.

78 ANDREAS GEISSELBERTA: Maker. Early 18th Century.
The tutor of Joseph Guarnerius "del Gesu."
For many years this violin was called a Guarnerius; it is a grand old Solo instrument in a reddish brown varnish.

Sometime before 1825 it was owned in Philadelphia. A violinist, a member of the String Band, offered $200 in gold for it, but the offer was refused.

79 HIERONYMUS AND ANTONIUS AMATI: Makers. Fl. 1620.
A fine violin, carrying an Andrea Amati tag.
The brothers were the sons of Andreas; their joint work the best.
Reddish brown varnish.

80 **JOSEPH GUADAGNINI: Maker. 1736-1805.**
An outstanding instrument. A grand old violin; a beauty; from the hands of this great artist.
Dark red varnish.

81 LAURENTIUS OR LORENZO STORIONI: Maker. **18th Century.**
This violin is inlaid with Pearl, and is a splendid example of the late Italian Maker, one of the last of the great Italian School.
Dark brownish red varnish.

82 GIOVANNI PAOLO MAGGINI: Maker. 1581-1632.
A late model, but a grand old fiddle.
Varnish in blackish red.

83 UNIDENTIFIED MAKER.
Deep model; fine old instrument.
Ruby red varnish.

84 **J. B. RUGGIERI: Maker. 1660-1700.**
A Pupil of Nicolo Amati.
A Splendid Specimen in original condition.
One of the outstanding violins of the collection.
Darn brownish red varnish.

JAPANESE SWORDS AND DAGGERS
Fine Steel, and All Dating from the Middle 18th Century

85 TWO JAPANESE SWORDS.
Long two-handed sword, lacquer scabbard as brocade, **complete with guard and menuki.** Short Sword, L. 24 ins., banded lacquer, lacks only the suicide knife. (2)

86 JAPANESE SWORD: **Fine steel bevelled blade.** L. 30 ins. Powdered lacquer scabbard in incised wave forms. Complete with two kodzuka (short knives), handles of silver and shibuichi; **all the mounts in wave and bird designs, shakudo guard.**
With a dagger, good steel, but no kadzuka or menuki. (2)

87 FOUR JAPANESE SWORDS: L. 23 ins., 18 ins., etc. **GOOD BLADES.**
Sharkskin and lacquer hilts and scabbards. No short knives and 2 lack cord-holders. (4)

88 FOUR JAPANESE SWORDS: Good blades. L. 28 ins., 21 ins. Similar group in good condition but no short knives and one lacks cord-holder, 2 guards, cord-ring, etc. (8 pcs.)

89 FOUR JAPANESE SWORDS: Longer than preceding. Fine steel blades and a good lot with exception that all lack short knife. (4)
Some good work on the Fuchi-Kashira.

90 FOUR JAPANESE SWORDS: Similar. Including a two-handed sword. L. 40 ins. (has no cord-holder). One has fine lacquer scabbard with gold dragon. (4)

91 JAPANESE SHORT SWORD WITH KOZUKA: (Suicide Knife).
Shakudo handle, with bronze relief of dragon and tiger; the sword with bamboo sheath with symbolic ornament; the wrapped grip with tiger in gold bronze and autumn grasses, complete with iron guard showing tiger in a rainstorm. Two menuki are missing from the grip and the bamboo sheath needs tightening. **It has representative blade with wave.**

92 **TEN KNIFE HANDLES.**
In bronze, sentoku bronze, Shibuichi, etc.
Peasants in gold and silver relief running through a shower to shelter under a tree; Fan-kite in black enamel on sentoku bronze; Kylin and Peonies in gold bronze relief, etc. (10)

93 KNIFE HANDLES AND SWORD GUARDS.
Deer-hunt with gold touches, bird on a bough; pewter grasshopper on iron handle, etc. (4), and 5 guards in iron and gold bronze, all ancient pieces, one with rim of long-tailed turtles, signed; another in gold bronze with Chidori birds and waves on orange peel ground; pierced guard with dragon-flies and crickets, etc. (9 pcs.)

94 ANCIENT KODZUKA OR "SUICIDE KNIVES."
Eight are signed, no handles, all need attention. (13)

95 CHINESE CURVED SWORD: MALAY KRIS.
Scabbards of leather and wood. **Good blades, but need attention.** (2)

96 TWO DAGGERS AND 3 PIECES MISCELLANEOUS.
Ancient dagger (oriental), steel grip with finger-hole **(very scarce); and incised blade;** short Japanese dagger in lacquer sheath, and bamboo wrapped grip; **Chinese "deer-horn" short sword of heavy steel,** wrapped grip, bronze tip with cord and tassel, etc. (5 pcs.)

97 KNIFE HANDLES: SWORD ORNAMENTS, ETC.
Two knife-handles, "Wild Geese in gold and shakudo, silver moon;" Peacock in bronze and gold-bronze on orange peel surface; **an extremely interesting flint and steel,** in the form of a little bag, as leather chased bronze mounts, the steel set in the base; 9 menuki (deer, cherry, basket, war fan, etc., as relief decoration); round silver and incised bronze buckle; 3 sword-bands, bronze and Sentoku Bronze. (16 pcs.)

98 CHINESE PEWTER OPIUM PIPE: Fine condition.
JAPANESE DAGGER: CARVED BONE HANDLE AND SHEATH. L. 12 ins.
Figures of warrior and attendants in crude incised carving, black and carnine touches. Has bone guard, but finials missing from each end.
CURIOUS ANCIENT BRONZE PIPE, with cleaner on a chain from Philippine Is.
JAPANESE LADY'S PIPE. (4 pcs.)

SWORD GUARDS
The Designs Correlated, Obverse and Reverse

99 VERY FINE SIGNED GUARD OF SHAKUDO. (Alloy, 3/4 copper, 1/4 gold).
Rimmed guard, showing Mt. Fuji **(tipped with gold)** in a sharp rainstorm; a tiger (in relief) on a rock under pine **(touched with gold)** snarling at the rain, and the mounting waves **(the spray in gold and shibuichi).**

100 **FOUR FINE EARLY IRON GUARDS. Pierced. Two are signed.**
Interesting design. Priests, their heads in sentoku bronze on the shore under a pine, **touched with gold, formal racemes of the pine form half of the rim;** signed guard of **carburized iron, showing bridge and pine;** pierced guard of quatrefoil shape, pawlonia design, gun-metal inlay, **signed;** iron guard with Sage in relief, head and feet of silver, his robe inlaid with gold. (4)

101 **FIVE GUARDS OF IRON AND TWO OF SHIBUICHI.** 3 are signed. Six pierced.
Simple Lotus leaf design; Wreath of Chrysanthemums; incised Dragon on Shibuichi; **Drum and cords damascened in gold;** iron with detail including helmet and falcon; Warriors under pine, **touched with gold;** and a finely wrought and modelled guard, with four figures in sentoku bronze and gold, waterfall, pine and the landscape most delicately inlaid in plants in gold and silver. (7 pcs.)

102 SWORD GUARDS: INTERESTING LOT, SOME SIGNED. Obverse and reverse coordinated designs in gold, silver, gold bronze; Peony and buds in silver, gold leaves; Peonies in gold and silver **(signed)**; Budding plum and crescent moon in silver; fine Dragon and waves, gold accents **(signed)**; Horses in sentoku bronze on orange peel ground **(signed)**; Tiger and Dragon battle in gold bronze relief; bronze, with **landscape damascened in gold (signed)**; **Quatrefoil of gold bronze, pierced in a peony design**; Chinese gold-bronze buckle with dragon heads in relief. (13)

103 TWELVE OLD IRON SWORD GUARDS. **One signed.** Design of Mountain landscape; others with silver and gold touches in bamboo, birds and reeds, horsemen, etc.; one with low relief of a Tiger (rare); and one with set of fuchi-kashira attached (warriors in gold) perhaps with the idea of making it a practical paper-weight. (12)

104 **SWORD GUARDS: SEVEN IRON SWORD GUARDS.** **All over pierced design, Dragon, and scalloped edge**; Plain quatrefoil with a sage in silver; Mountains, Moon and Stream; bronze and silver touches; Interesting open guard the rim a coiled Dragon, etc. (7)

105 TRAVELLING WRITING SET OF SENTOKU BRONZE. Perfect bag netsuke. Fine travelling Tobacco set, **signed**; bronze pipe, twin-masque slide; holder; **(signed)** the bag of polished brown wood as Daruma huddled in his cloak, pearl eyes, etc., removable face (to open for tobacco). (2)

NETSUKES:

Wood, Porcelain, Ivory, Lacquer, Etc.
Called by the French "Great Art on a Small Scale"

106 THREE WOOD NETSUKES. Group of Snails and Shells. Sleeping Puppy; Startled Rabbit. (3)

107 FOUR NETSUKES OF IVORY AND BONE. Manju (button) with incised figure; Cylindrical as a curved leaf; Small awabi shell; **and an interesting netsuke as a flat buckle (ivory) reverse stained brown, the obverse with a finely carved Saint, with lion. (4)**

108 **TWO LACQUER NETSUKES AND 3 OF PORCELAIN.** **Manju in carved lacquer**; in pierced porcelain, and in blue and white porcelain **(signed)**; Seated merchant in old lacquer, calling "fish"; and a porcelain "seated Daruma." (5)

109 NETSUKES: Four ivory Netsukes.
The Smiling Masque of Okame, the Goddess of Mirth. Signed.
Beautifully modelled "Bag of Hotei," **signed.**
Pair playful puppies.
Hotei carrying a boy, **with rare seal signature base.** (4)

110 ——— A baby seated, holding clamped between his little toes a drum. **Inlaid signature.**
Ivory cube, **each side a pierced miniature landscape.** Gourd and Vine; Monkey on a peach. (4)

111 ——— Lacquer, Porcelain, Bone. 3 Netsukes.
Sennin in porcelain holding his stork to his breast, **seal signature. Scarce.**
Man in lacquer with a little red Devil Oni in his bag.
Hotei and his bag, **early bone Netsuke.** (3)

112 ——— Manju or button Netsuke, finely carved teakwood.
Netsuke of rich dark amber as a bat with outstretched wings.
Three slides, one a gold cherry blossom. (5 pcs.)

SNUFF BOTTLES
All with Stoppers and Spoons

113 TWO PORCELAIN SNUFF BOTTLES. **Both signed.**
Ovoid, cloud Dragon in blue and white.
Flattened ovoid; Pine and Plum on white paste. (2)

114 TWO CARVED GLASS SNUFF BOTTLES.
Bat and plant in ivory color on pink.
Formal Dragon in red on "frosted" glass. (2)

115 TWO CARVED IVORY SNUFF BOTTLES.
Flattened Temple Jar shape, beautifully incised with mountain landscape, men and horses.
Miniature ivory (rare) similar shape, incised bird and flower panels.
(Has stopper and spoon-tip of spoon broken).

116 LACQUER AND SILVER SNUFF BOTTLES.
Foochow Lacquer, all over carving of Temples, pines and Priests.
Turquoise matrix, banded and set in silver set with turquoise "drops." (2)

117 THREE INRO OR MEDICINE CASES.
Pretty Miniature inro with cock, hen and old Plum Tree in gold lacquer on a dark brown ground, slide as bead, and a very fine Manju netsuke of ivory set with a shibuichi panel inlaid with Fuji, clouds and landscape in iridescent pearl; Inro in Indian red, rocks and pine in brown; metal slide, and flat leaf bone netsuke; Brown lacquer inro, with cherry blossom cut-out design, bead slide, no netsuke. (3)

118 THREE INRO: Dark brown lacquer with slides and netsukes. Design of Landscape; Sennin and his Stork, basket and crab in gold lacquer; netsukes as Priest, pierced Ball, and ivory Manju with inlaid bronze centre. (3)

119 WRITING BOX OF UNSTAINED TEAKWOOD. 9 1/2 x 5 1/4 ins.
Early box, fiitted; brushes, ink-stone, pewter water-vessel and seal-box; two sticks of ink. **Note the early, simple but perfectly working hinged cover.**

120 LACQUER TRAVELLING SHRINE. Gold lined. H. 5 ins. Opening on a finely carved (and perfect) standing Buddha on a Lotus, the leaf-shape halo of pierced thin bronze; **Small Bronze seated Buddha** Relief; stand; **Plume holder** very fine quality Togo-dashi lacquer, chased silver mount; Small pierced stand set with agate; Lotus-leaf agate Water-Vessel (repair). (5)

121 PAIR CHINESE BOXES WITH LACQUER VENEER. 12 1/2 x 6 1/2 x 5 ins.
Temple ornaments, figures, etc., in orange and green tones on black. As exhibited (corner veneer on one box worn). Bronze clasps and clasp-plates. (2)

122 CHINESE PAINTINGS ON RICE PAPER: Framed. 7 x 10 ins.
Waxen camellia, blue morning-glories and butterfly; Group of gay butterflies and crickets; Gloxinias and butterfly; Melons and long rose-colored bean. (4)

This and the following lot were presented, in China, to Admiral Worden of the "Monitor," famous in Civil War days, on his trip around the world in the early "Seventies."

123 ——— Six similar, framed, 7 x 10.
Figures, boats, "Boys' Festival," etc.
A house boat; a charming old Galley; a group of Conjurers, etc. (6)

POTTERY

124 EARLY SATSUMA BOWL AND COVER. H. 4 ins.
Fine honey-colored crackle, flowing design of soft colored moths and grasses, knop and ring shoulder handles in green; **ivory comb, gold lacquer decoration and 4 fine lacquer combs.** (6 pcs.)

125 PAIR KENZAN POTTERY COVERED BOXES: 3x2x2. Silver cup. With ivory handle.
Jade cigarette holder, from white and emerald green jade; Silver and shakudo box, pierced cover. (5 pcs.)

126 KENZAN POTTERY, ETC. (5 pcs.). **Crescent dish with Handle.**
Kyoto Kenzan Tea-bowl; a dish; Oribe dish (Modern); and a **kyoto- mirror-black tall cup, with Seigyokudo mark.** (5)

127 FOUR PIECES HARD STONES.
Pierced Porkfat Jade pendant of grapes; Peach and leaf of agate in soft red; Cigarette holder, jade with emerald markings; Cigar holder of porkfat jade (the two latter in leather cases). (4 pcs.)

128 **MING CHINESE IVORY BRUSH HOLDER.**
Bizen pottery figure of "Daikoku with a huge Radish;" Chinese brocade and leather letter-rack; Small bronze square bowl; Leather pipe case and pouch. (5)

129 **TWIN TEAR BOTTLE: Silvered wire stand.** H. 8½ ins.
Ancient iridescent Cyprian glass, with high loop handle. Estimated date about 2,000 years ago.
With the patina of age and buried for centuries; these bottles held the tears of the mourners, and were buried with the dead. The "twin" or double tear-bottle form is very scarce when in such perfect condition as this.

130 ANCIENT EGYPTIAN POTTERY FIGURE: With stand. H. 7 ins.
The figure of a woman in mummy form; the features and hands of red clay. Hieroglyphics on the pearly white paste, showing excavation stains.
Well modelled and interesting, authentic piece.

131 EGYPTIAN USHABTI, SCARABEI, ETC.
Three Ushabti (the servant's figures buried with the master) of turquoise-blue and grey pottery; 6 tablet charms pierced for hanging (one scarabeus and 5 heads of Thor); 7 Scarabei, large and small, of beautiful turquoise hue, one with outstretched wings. (16 pcs.)

132 BOXES IN CLOISONNE, ETC.
Silver water-vessel with deer; Hexagonal small covered cloisonne box on gold bronze; Flattened ovoid similar; Small square dish inlaid with iridescent pearl; Box 5x3x2, of shaded quills set in sides and sliding cover (contains small arrow points, etc.). (5)

133 ORNAMENTS IN PORKFAT JADE CRYSTAL AND IVORY.
Puppy in stained crystal; soapstone relief of bowl of fruit; 2 Sacred peach ornaments (jade); Cane-head, ivory, of 21 Masques; Amber peach; Dragon jade long buckle; Buckle of jade with carved glass centre, etc. (15 pcs.)

134 **FIGURE CARVING CHINESE IVORY** and stand. H. 12 ins.
A slim young girl, hair piled high, both arms slightly raised holding up a lily and foliage. The lips, drapery and underrobe lightly tinted in rose-color.

135 **MINIATURE ON PORCELAIN AND CANDLE STAND.** 2 pieces.
"The Sisters," half-length; Miniature on porcelain, narrow bronze frame; **Japanese bronze candlestick,** inverted saucer-base, formal relief designs on which a cat rubs against the standard. On the bobache at the top a frightened mouse is clinging. (2)

136 SILVER FILIGREE BONBON DISH. H. 5 ins.
Bowl shape, pierced cover; Cut-glass and silver candlestick; Candlestick (plated). (3 pcs.)

Bought in the rooms in November; never paid for.

137 CHINESE GOLD BRONZE BOWL AND STAND: Bowl, Diam. 7½ ins., H. 4½ ins.
Incised carving: **with six character incised signature,** "Ta Ming Swan Te Min Choe;" Fine ringing bell-like tone, showing much use of gold.

138 CHINESE CARVED BRONZE VASE: Pear-shape, and stand. H. 18½ ins.
Relief carving on the bowl of Dragons in combat over the Sphere of Immortality; On an incised ground of waves and flowers; Bamboo, deer and stork in high relief on the neck, the branches of bamboo forming handles. **Splendid six-character relief signature, impressed in Dragon medallion.**

139 **PAIR EUROPEAN BRONZE FIGURES: Classic Hunters.** (With ebony stands). H. 14½ ins.
A youth with cloak of skin holding a young kid by the hind legs; his companion, a girl with fish, has a fish-net thrown over her shoulder which she holds by means of an oar thrust through the folds of the net. Solid black bronze. (2)

A fine pair, not too large. Signed "Boyer."

140 PAISLEY SHAWL. 6 feet x 5 ft. 4 ins.
Good condition, and fine unobtrusive pattern in the soft Paisley reds and greens; one wide and 4 narrow borders, the ends fringed.

141 SMALL RADIO: Emerson No. 327516. Incl. Short Wave.
With Aerial, wood case, octagonal sounding board, carrying handle.

142 ELECTRIC CLOCK AND POTTERY CANDLE-LAMP.
Clock set in oblong; Hammond Synchronous movement (alternating current); Green pottery candlestick, saucer base, fitted with cord, bulb, and oyster-colored parchment shade. (2)

143 PRETTY JAPANESE TRAY: TEAPOT AND SET OF 5 CUPS.
The tray like a rectangular shallow boat with bamboo slat floor; the china moonlight paste with occasional touches of coral red (cups in Japanese fashion without handles). (7 pcs.)

144 ROUND LACQUERED BASKET TRAY. D. 18½ ins. 2 small trays.
The large tray banded in soft tones; a bamboo tray-basket with handles, and a Peruvian boat-shape lacquer tray. (3)

145 COCKTAIL SHAKER: JAR AND PIPE RACK.
Silver hand-hammered shaker; Jar of hammered copper. Wood pipe-rack for six pipes. (3)

146 PEWTER LETTER RACK: PAIR ROOSTER BOOK ENDS. 4 **ash trays.**
Double cigarette box. (8 pcs. all pewter)

147 TWO CHINESE SHALLOW DISHES. Diam. 10 ins.
Blue ground, with all over design of soft yellow dragons and clouds. **From the Bentz collection.** 6-character mark; with two small square black lacquer trays, gold tracery (suitable for cigarettes). (4 pcs.)

148 TEXTILES: FOUR PIECES.
Japanese Fukusa of ancient brocade, iridescent blue and ivory design; 25 ins. square. Indian (East) mulberry silk panel, with wide gold border and scattered diamond shape gold medallions. Flexible. L. 2 yards. Width 21½ ins. **Two round embroidered mats in brown and ivory, silk linings.** (4)

149 ——— JAPANESE LARGE OLD RED BROCADE, silk lined. 43 x 42 ins.
Bands of iridescence in Birds of Paradise and Peonies in blue-green and ivory. A fine piece in fine condition.

150 ENGLISH HANDSOME HALL ARM-CHAIR, CHIPPENDALE STYLE. Mahogany.
Cabriole legs, ball and claw feet, back in formal harp pattern, spreading reeded top. Upholstered in old green cut-velvet.

151 ENGLISH CARVED drawing-room bench to match. 26 x 18 x 18.
Shaped sides; Upholstered in soft green velvet.

152 TWO PAINTINGS "IN THE MODERN WAY" BY WEISBECKER. Signed.
River scenes, with boats. Oil. Framed. 18 x 21. (2)

JAPANESE COLOR PRINTS

153 KAKEMONO PAINTING BY FU-KOKU. Signed.
Monkeys and Kaki (Persimmons) Shijo School, 19th Century; Four monkeys gambolling in a persimmon tree; Drawing, action and expression inimitable. **Kakemono painting of the God of Wisdom, with storks, Plum, and Pine.** Chinese School, 1668. On silk mounted on fine old brocade. (2)

154 **SOSEN: 1747-1821. MONKEY ON A PAWLONIA TREE. Signed.**
Swinging out from the tree, grasped by hand and foot. Painting on paper, mounted on Old Brocade. **From the Geo. C. Calvert Collection. (Authenticated for him by Miss Niblack of the Brooklyn Museum.)**

STENCILS

155 FISH: SEAWEED. 5 stencils. Folio size.
Four stencils of waterfall and carp; Carp and rapids; Waterfall; Sea-weed, etc. (5)

156 FLOWERS, FOLIAGE. Folio. Some on hair-line ground. **Chrysanthemums, open pattern very fine;** Bamboo, etc. (5)

157 CHRYSANTHEMUMS: CRESTS, ETC. Small folio.
Clover blossoms, Carnations, formal designs, etc. (14)

158 SMALL PATTERNS: Small folio, all different.
Crests in lovely formations; floral lines, etc. (23)

159 ——— Similar lot, all different. Small folio and smaller. (24)

JAPANESE COLOR PRINTS: Hiroshige

160 **KAMEIDO TEMPLE SNOW. Unusually good.**
A favorite print, this is a fine impression with full margins and all seals. (Illustrated)

No. 160: Hiroshige

161 HEAVY SNOW AT ISHIYAKUSHI.
From the Yetatsu Tokaido. A man on horseback, others on foot in heavy snow under Pines. **Very clear impression, no margins.**

162 SNOW AT SHIBA AKABANE.
Good print with full margins and all seals.

No. 163: Hiroshige

163 KAMBARA EVENING SNOW. **Very good and clear impression.**
Probably better known and most admired of any of the Hiroshige snow prints. Here the storm is receding towards the horizon leaving a sky of soft grey, very effective in throwing into relief this remarkable composition.
(Illustrated)

164 **EARLY MORNING MIST: MISHIMA.**
Travellers getting an early start.
MORNING FUJI SEEN FROM HARA. Both from the "First Tokaido." (2)

165 WATER PICNIC AT NIGHT: Aoyagi from the Tea-house series.
Night print from the "Famous Tea-house" series.
TWO PRINTS FROM THE FIRST TOKAIDO. Summer Horse-Fair at Chiryu.
Atsuta Temple at Miya with the Rival Runners. (3)

166 FOUR PRINTS FROM THE OBLONG SERIES.
Unuma Castle and blue sea from the "Kisodaido." **By Yeisen.**
Travellers see Fuji between cherry trees; Shrine Festival and street night scene. (4)

167 KIYOMIDZU TEMPLE ON THE HILL.
THE SERENADE, good snow print.
PICNIC BOAT, by Yoshimaru(?). (3)

RARE PANEL PRINTS BY HIROSHIGE
In Unusually Fine Condition

168 MT. FUJI FROM NIPPON BRIDGE. **Panel.**
Fine early color and striated red sky.

169 RETURNING BOATS: From the same series.

170 WILD GEESE FLYING AGAINST THE MOON.
Tanzaku or poem panel size.

171 SPRAY OF RAGGED MANDARIN CHRYSANTHEMUMS AND BUDS.
One of the desirable and graceful Flower Panels.

172 HIROSHIGE'S **GREATEST SNOW KAKEMONO.**
Kiso Snow Gorge, or Fujikawa River in Snow.
Published by Sano-Ki about 1832.
In good condition and color. Illustrated in the Hiroshige Memorial Catalogue.
(Illustrated. See Cover.)

173 HIROSHIGE'S FAMOUS "RAIN ON THE BRIDGE."
"Ohashi" from the upright "100 views."
(Illustrated—see Frontispiece.)

174 HIROSHIGE: Four prints from the upright series.
Causeway at Chikugo, **in fine blue**; Boat and net at Tonegawa; Odemma Street with ladies in lavender; Waning moon at Tora-no-Mon. (4)

175 HIROSHIGE: Three panel prints.
Chidori Birds and Waves, **Moonlight**; Waterfall, Winter; Waterfall, Spring. (3)

176 HIROSHIGE AND SODAMASU.
Six Poets **(uncut hosoye triptych)** bird and cherry blossom (panel); Kylin, peony and rocks **by Sodamasu,** with gauffered clouds. (3)

177 HIROSHIGE (RISAI, 3rd), FUMIO AND KEIGAKU.
Three open fan prints; Brilliant peonies, Iris, and a harimaze. (3)

178 HIROSHIGE: Taiko-bashi: Kameido. **Snow Print.**
Good impression of a noted snow scene, showing the Drum Bridge at Kameido Temple, the snow pure, and the water a good deep blue.
(See Illustration, No. 161.)

179 ——— Three prints from the Tokaido and the Marusei Tokaido.
Okabe hillside, **very good color**; Hilltop temple, Kanda; Futugawa, with travellers approaching the Inn. (3)

No. 180: Hiroshige

180 ——— Rare Print from the series "Omi Hakkei." **Returning boats, Yabase on Lake Biwa.** Orange sky and gently ripping water. (Illustrated)

181 TRAVELLERS ADMIRING: "Six Tama Rivers" Series. YEIJIRI: Fishing Boats from the "Upright Tokaido"; PRINT FROM "YEDO IN LEGEND AND HISTORY." (3)

182 HIROSHIGE: Kakemono Print. **Cliff, Rose Peonies and Kylin with young.**

Impression in good condition and fine color of the idea of the "survival of the fittest." The Kylin throws his young over the cliff, and the one strong enough to climb back carries on the race.

(Illustrated)

183 HIROSHIGE: **Kakemono Print.** "River Gorge in Snow." A rare Hiroshige item. (Piece torn from blank top right corner). "Embankment in snow" from an oblong series, with full margins and good condition. (2)

184 ——— **Landscapes:** From the oblong series. Drum bridge in snow; Homing Sails, Cherry blossoms picnic; Rainbow, Torii and blue sea, Pines, etc. (9)

185 KUNISADA: 3 Triptychs and a Diptych. Gathering Pine for the New Year; Pleasure Party on the River; Pleasure Party in Winter, etc. (4)

186 HOKUSAI: MODERN BIRD AND FLOWER PRINTS, etc. "The Wave;" "Lone Fisherman" and 2 others of "36 Views of Fuji" (reproductions); "Kingfisher;" "Pheasant," "Swallows in a Storm;" "Returning Boats, Twilight, Crescent Moon," etc. (12)

No. 182: Hiroshige

187 LANDSCAPES BY VARIOUS ARTISTS: Oblong. Fishing by moonlight (Toyokuni); **Garden of Gotenyama, cherry blossom time,** a fine landscape, full margins by Toyoharu. Rocky Coast and River by Bunkue (fine color) and 2 smaller. (5)

188 ——— Boating Party (Shunsen); Crowd entering a Shrine (Utamaro); Picking Mulberry leaves by a stream; The Nobleman's Departure. (4)

189 **SURIMONO AND SMALL LANDSCAPES (CIRCULAR).** Snow, Rain, Boats, Moonlight, the latter by Shunsho. (6)

190 COLOR PRINT BY C. H. PEPPER: In the Japanese Manner. Two men on a Bridge; Long panel by Hiroshige **"Pair of Pheasants."** (2)

HOKUSAI
Prints in Good Condition from Rare Series

No. 191: Hokusai

191 MOONLIGHT AT IZUMI-ZAKI. "8 V. Loochoo Islands." Fine blue moonlight print, seen from the stone bridge with three arches in the foreground.

(Illustrated)

192 THE "CLOUD BRIDGE" OF GYODOSAN. First printing with the label on yellow ground.

193 DRUM BRIDGE, TENJIN SHRINE. In rose and green.

194 "MT. FUJI FROM ENOSHIMA." From "36 Views of Fuji." In good color and condition.

(Illustrated)

No. 194: Hokusai

195 MT. FUJI FROM TOTO NO URA. From the same.
The Sacred Mountain seen under the Torii on the shore.

196 TWO PRINTS FROM "FUJI 36 VIEWS."
Fuji from Hakone Lake; Fuji from the Temple Roof, Asakusa. (2)

197 HOKUSAI: **RARE HASHIRAYE OR PANEL.**
Courtesan walking to right; Effect of blue cloud above. **Fine example of Hokusai's very early work.**

198 **HOKUSAI AND HIROSHIGE.**
Bridge and Echizen "Famous Bridges;" "Yoshino Cherries" (from the rare Snow, Moon, Flower series); **good print from a rare series,** but has been folded; **both by Hokusai. Daimio procession, travelling by flares on the mountain road, Hakone** (Hiroshige). (3)

199 HOKUSAI: HIROSHIGE AND OTHER LANDSCAPE ARTISTS.
Fishing in the Weir; Rain on the Bridge (half-block); A Hard Shower; Snow on the River; Travellers. (5)

200 HOKUJU: Breaking Waves on Shichijiri Shore.
Mt. Fuji in the distance.
By Hokusai's most famous pupil, celebrated for designs in the European manner.

201 HOKUJU: The Arches iof Ryogoku Bridge.
The Shore at Yenoshima. Rocky Shore by Hidemaro. (3)

SUZUKI HARUNOBU: 1703-1770

No. 202: Harunobu

202 HARUNOBU: Gathering Iris in the Rain. Sq. form.
A tall girl stands in the doorway watching her stooping companion holding a yellow umbrella, who gathers the flowers.
(Illustrated)

203 **HARUNOBU.**
Young Courtesan in rose and lavender. Square form.
Four women by a stream (book-print in black and white). (2)

204 **KIYOHIRO:** 1750-1770. Two-color Hosoye, rose and green.
Two figures (rare): Ichimura Uzaemon as a merchant, the courtesan Yoshizawa Ayame entertaining him with music on the Koto.

205 KIYONAGA: The Fishing Party. Square form.
Three girls fishing at Ryogoku Bridge; the central figure a tall and lovely girl in thin black. **Good color and condition.**

206 KIYONAGA: Two maids. Sq. form. Rich soft color.
One seated at the Hibachi; the other starting up the orange stairs with a cup of tea. **Good condition.**

207 RARE TRIPTYCH BY KIYONAGA.
Boating Parties on the Sumida River just coming out from under Ryogoku Bridge.

Celebrated for the beauty of two of the standing figures: A girl in black in the centre, tying her brocade obi, and the other in rose-color at the prow, the wind sweeping through her long sleeves.

208 KIYONAGA: AND ANOTHER.
Eavesdropper (Kiyonaga), listening maid to her Mistress and a Youth with drum.
"Walking in the fields," a Lady and her maid who stoops to tie a Sandal, preceded by a little boy with a basket of fruit. Browned. (2)

209 KORIUSAI: The flower-poem show. Sq. form.
Youth and his Mistress. Good color and condition. Hayashi seal.

210 KORIUSAI: Evening Walk. Sq. form. **Fine example.**
Accompanied by a servant carrying a large lantern, a youth and his Mistress passing an Inn. He wears a turban headdress and his arm is across her shoulder **(an unusually affectionate gesture).** She wears a rose-colored robe with pale grey checks, her obi in beautiful design of rose-color and black with rose peonies.

211 KORIUSAI: Autumn Shower. Sq. form, good color and condition.
Two girls near a window, through which can be seen the driving rain and falling leaves.

212 KIYOCHIKA: Pomegranates and Grapes. The Hunters. Fireworks on the River; Sumida River View. (4)

213 KUNISADA: CHOSUI, and Shucho.
Geisha in doorway with towel; Ducks in snow; Human Ferry. (3)

214 TRIPTYCHS BY KUNIYOSHI.
Two of his favorite mythical subjects:
"The Sparrows' Wedding;" "Ghosts of Yoritomo's Warriors." (2)

215 SHUNCHO: Sheet from a triptych.
Summer in the country. A Young Samurai with broad hat and Haori of black gauze dotted in white, with boy, and a girl in rose color who chases a butterfly.

216 SHUNCHO: The letter. Sq. form, unsigned.
A girl in black gauze seated near a tall square lantern; stoops reading a letter, suggestion of swirling drapery at her back. **A lovely print.**

217 SHUNSHO AND SHIGEMASA: Two prints from the "Silk Series."
Girl weaving (Shunsho); Two girls, one winding silk (Shigemasa); Nos. 11 and 9 of the rare series published (Binyon) about 1767-8. (2)

218 SHUNSHO: Print from the "Ise Monogatari."
"The White Lady," her robe in gauffrage.
"The Cock," crows for morning warning the lovers. (2)
Square form, in fine color and condition.

219 ——— Four prints from the same series, **similar.**
"The Arrival"; "Sleeping"; "Night Watch."
"Waterfall"; "Salt Gatherers." (4)

220 SHUNSHO: SHUNKO: TOYOKUNI: 3 hosoye, or panels.
Actor in black, with sword, **very fine**; Danjuro as a beggar. Danjuro in character. **All good condition and on yellow ground.** (3)

221 SHUNZAN: BROADSHEET.
Group of four on the shore. Man in black and 3 ladies. Note the turn of the head in the lady with the lantern.

222 TOYOHIRO: A Young Prince on Horseback.
Attended by two girls, one leading a dog.
Beautiful color and fine condition.

223 TOYOKUNI: Three women gathering shells.
Background of old red pines.

224 TOYOKUNI: DIPTYCH: The Green Room.
Musicians, actors, prompters, etc. Interesting scene. (2)

225 TOYOHIRO. Street scene, with group of ladies.
Fine color and interesting detail of Stone Lantern, Pines, mist and shops.

226 TOYOKUNI: YEISEN: YEISHI.
Lady and Maid with gifts on snowy New Year's; Girls in blue on the wharf; Lunch under the Pine, two ladies and boy servant. (3)

227 TOYONOBU AND 2 OTHERS.
Youth with flute under a cherry tree; Ladies and maid with Miniature garden (Toyohiro, attributed); "The Welcome," nobleman and his Lady with attendant; **a beautiful print in pastel color.** (3)

228 TOYOKUNI: TRIPTYCH. "Six Poets."
Fine grouping in pale yellow, green and black.
A triptych of the artist's best period.

229 TOYOKUNI AND TOYOMARU.
Two actors (in a circle); Panel by Toyomaru, "Iwai Hanshiro with an oar," in pale lavender, corn-color and rose. (2)

230 UTAMARO: TWO BROADSHEETS from "Chiwagami Tsukaro Murakumo."
Lovers' Quarrels; half length; both prints from the same series on grey wash ground, (one stained). (2)

231 YEISHI: Summer Cooling.
Youth and two girls seen boating. **The print is noted for the beauty of the standing figure.**

232 YEISHI: Two women fishing from the wharf.
They are under a bamboo shelter; (with two Yeishi reprints). (3)

233 UTAMARO: Circular print. Travelling girls in view of Fuji. On square form.

234 YEISHI. Meeting on the River road.
A Youth stops to speak to two passing girls.
In all the fine blues, greys and soft blacks of winter tones.

235 YEISHI. GROUP ON THE VERANDAH.
In the foreground two girls, one seated at a low table writing, the other bringing in a gift-box; beyond a young Lord, with kneeling maid handing him a sword. **In the tones of grey and ivory used so successfully by Yeishi, with soft black offset by aubergine tones.**

236 YEIZAN AND TOYOKUNI I. Hosoye, or panels—**scarce.**
Courtesan with lantern, by Yeizan; Tonase about to kill her Daughter Konami (Act 9, Chushingura). (2)

237 TRIPTYCHS BY HIROSHIGE, SADAHIDE, **and Kunisada.**
Cherry blossom time and 9 girls on the River Bank (Hiroshige); Night Rockets on the Sumida River, near Ryogoku Bridge **(good triptych showing grain of the wood block);** Moonlight on the Balcony, with three girls. (9 prints as 3 pieces.)

238 FIVE DECORATIVE PRINTS OF GIRLS:
By Yeisen, Toyokuni and Kunisada. **All good condition and color.** (5)

239 YEISEN, SHIGENOBU AND OTHERS.
Large head (Yeisen)! 2 prints of girls from a Kuniyoshi series; Two book prints by Shigenobu (Hiroshige's son-in-law); reprints of the rare Utamaro "Girl with Sake," and Shuncho's "Courtesans by Moonlight." (7)

240 JAPANESE PRINTS; MISCELLANEOUS. Four-sheet print; Toyokuni, Toyoharu, Triptychs by Kunisada; etc. (14)

241 ——— Diptychs, Broadsheets, Four-Sheet Print by Kunisada; Yoshitora; Yoshitoshi; Kuniyasu, etc. (12)

242 MISCELLANEOUS JAPANESE PRINTS: Kakemonos, etc. Brush-seller **(drawing attributed to Hiroshige); Toyokuni triptych,** "Shopping Street"; print by Kuniyoshi; several kakemonos, etc. (10)

243 DECORATIVE PRINTS BY KUNIYOSHI, TOYOKUNI, etc. Girl in dancing pose; Man in gauze robe with pipe; Lovers under an Umbrella, etc. (12)

244 ——— Samurai (Toyokuni); Lady in lavender; Flame Dancer, etc.; "Noh-Dancer," etc. (12)

245 ——— GROUP PRINTS WITH TWO OR MORE FIGURES
Lady in winter with servant and blue umbrella; battle by moonlight; Fish merchant, balcony scene; etc. (11)

246 ——— Diptychs (3) and triptychs (2).
Night scene (snow); night scene with lantern;
Escape discovered by flares, etc. (5 pcs., or 12 prints).

247 SURIMONO (TWO); KOGI; SAIGYO.
Waterfall and Flower Buds; "Black and White" (Rooster and Hen); large size. (2)

248 SURIMONO BY HOKUSAI:
Courtesans in rich robes passing the Balcony (Hokusai). Large size.

249 THREE LARGE SURIMONO:
Storks by No-o-aki; "Cherry Basket" (Ay-o-aka);
Cherry boughs and poem (Uno and Keibun).

250 SET OF 12 CHINESE FLOWER PRINTS. Square form.
Bamboo, plum-blossoms, peach boughs, chrysanthemums. On 6 sheets.

HASHIRAKAKE AND TRIPTYCH

251 KORIUSAI: HASHIRAKAKE, OR LONG PANEL.
Courtesan walking, an umbrella held over her by a man-servant.

252 UTAMARO; HARUNOBU; TOYOKUNI. Long panels.
Lovers, seen at half-length; Young Courtesan walking, her robe in design of snowy pines, rare, but browned; Balcony scene by Toyokuni, in rose and black, girl seated with drum, her lover in the garden below. (3)

253 YEISHI: Hashirakake, or Long Panel.
Two ladies under an umbrella.
Lovely quality in pale rose and (faded) lavender.

254 YEISHI TRIPTYCH: The Boating Party.
The boats meet on the Sumida River.
From the Kawaura Collection, in good color and condition.

255 COLONIAL DOCUMENT: CHILD'S BOOK, etc.
Act, Lond. 1771 "granting Bounty on White Oak Staves . . . from Plantations in America," 8pp; New "Cries of London," N. Haven, 1850, 32mo, Illus.; Broadside, Phila. 1847, from an Astrologer trying to collect $150 for prophesying election of Polk as president, from Buchanan, Secty of State, who lost the election; Dissertation on Gout, Dub., 1772, by the noted Dr. Wm. Cadogan of Oxford (4)

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